

Chapter 1 : Historical fiction stories written by teens | Teen Ink

Reading historical fiction can be a wonderful way to get kids interested in history and keep them reading. This book summarizes short stories that you can use to teach children about historical.

Eight rules for writing historical short stories What one writer learned from a decade of trying to write historical short fiction. The idea, I suppose, first came to me 13 years ago, as I was driving across the country, touring for my first book – a set of linked short stories that my publisher presented as a novel. I was moving through Texas, nearly a thousand miles of pavement churning beneath the wheels of my rental car, when I began to process the lessons of a city book tour. My book, *The Australia Stories*, was based in part on my own life. It was, more than anything else, a book about me, a taffy-pull of personal experience stretched out into fiction. Somewhere around San Antonio, where the I began to cut north, I had the notion that, for my next book – my next set of books, really – I wanted the fiction to be based in history. In short, I wanted my next efforts to have the appeal of both fiction and nonfiction. By then I was aware of a softly growing trend in literary short fiction, authors who were taking on historical research for short stories. Research had always been a component of historical novels. In *Ragtime*, the author E. Works such as these not only required a tremendous level of narrative skill but also significant research abilities. By , a small group of literary writers were consciously trying to incorporate elements of the research-based historical novel into the short story. At the forefront of this movement was Andrea Barrett, author of the collection *Ship Fever* that presented stories largely set in the 18th and 19th centuries. The title effort in this collection relates the experience of Lauchlin Grant, a Canadian doctor who ministers to Irish immigrants afflicted with typhus during the great famine of the s. From there, a small literary movement was started. Barrett was soon joined by other writers who consciously mixed heavy long-form research with the concision and directness of a short story. Ethan Rutherford published *The Peripatetic Coffin and Other Stories*, with its title effort a fictional retelling of the Confederate soldiers who pilot the first military submarine, the *H. Hunley*, during the Civil War. From these stories – and many others – literary fiction had taken on new depths, creating a brand-new sub-genre: Small details matter more than large ones. The art of fiction is, in large part, the art of small-scale illusions. When I first lowered myself, by those soft ropes of early ambition, down into my project, I believed that I would largely need to know how the mechanics of animation worked in the s and s, the tasks of an inbetweenner or an inker. Far more important were the small details: It was those observations – the small daily details – that I most needed to build a believable historical setting inside fiction. Period characters require more than period clothes. Similarly, just as the exterior world requires research to establish believable, small details, the interior world of a character requires research as well. Good historical stories promise to not only transport readers to a historical setting but to reveal the interior life the mind, heart and aspirations of a character. For me, some of the large questions here had to do with interior perceptions: How did men and women in the s think about romance? How were their professional desires different than for artists today? What language might they use in their thought life? The answers, in large part, came from personal writing: Yes, it might be awkward to ask a living person to borrow his or her diary. But many people – particularly those who have achieved some modicum of career fame – often leave their letters and diaries to university archives and special collections; such archives are generally open to the public. With the help of friends and the Internet, I was able to find letter or diary collections from about 10 artists working in animation in the s and s. More than any other source, these documents presented the thought language and inner aspirations of the men and women who worked for animation studios. Though none of these individuals became a character in my stories, collectively, their writing helped me understand how the inner life of an artist working in the middle of the 20th century is different than that of an artist today. Use common names, not technical ones. America is a cinematic culture. As a people, we are familiar with the conventions of film, perhaps more so than those of fiction. For a film, an audience is largely a collective witness to events that unfold on the screen. But in fiction, readers enter the world, almost always, through the perceptions of a central character or perhaps a small group of characters. With this, fiction is the more intimate art, the one in which the perceptions of an

individual character are the means by which readers engage the narrative world. To deepen this connection between the reader and the protagonist, it is almost always helpful for the narrative prose to present the common names “not the technical ones” for elements in the story. For example, animators in the s would never call a studio screening room a screening room, they would call it a sweatbox, as that was where animators sweated as their work was reviewed on screen. Immerse yourself in the culture. To write historical fiction of any kind “short stories or not” you need to be able to close your eyes and have the past blaze up around you. The basic question aspiring historical writers need to ask is this: What documents of the era exist to demonstrate daily life in a chosen time period? I said of the era, meaning created during the era. In ways, I had a little bit of luck fall my way. My chosen time period was a filmic one, also one in which publishing houses produced endless books. For about two years, I restricted most of my visual media to films of the s and s, as well as most of my reading to books of the same period. This helped me to understand the visual and cultural nuances of the era: As I read, as I viewed, I made copious notes about the details of mid-century American life, with each noted detail attached to a specific year. As a writer and an English professor, I am an introvert by nature. I started with field overview texts, which were informative, but not the best place to find an intimate understanding of an animation studio. Next, I found stacks of published interviews with early feature animators. These “especially as they were cast in the voice of animators” were much more useful. But by far the most useful resource was people “experts I could call whenever I had a question. Again, I was lucky, because I was able to meet men and women who lived in my chosen era. But even if I was writing about ship building in the s or Colonial American life, I suspect making contact with subject experts would be the best way to quickly understand the nuances of a historic culture. Balance details and drama. Hemingway once compared a successful story to an iceberg: The visual peaks of an iceberg are supported by a much larger structure beneath the surface, much in the same way that the details in the text are supported by a vast amount of research and knowledge that remains, largely, invisible to the reader. This, I believe, is particularly true for the writer of historical fiction. But that information was essential for me to confidently create characters that occupied a time before I was born. One skill of historical fiction, then, is knowing which details to include, observations that will evoke time and place without slowing down the reader. Historical facts are not the storyline. Initially, I tried to make stories about historical narratives. History, I soon learned, was the backdrop for drama “or perhaps the intensifier of drama” but it is not the drama itself. For example, in one of my early stories, set during the animation strike of , I initially wanted to place the historical record as the centerpiece event in the narrative “the battles between management and labor, the stump speeches for the press as picketing exploded outside studio gates. The story that eventually emerged from this research was that of a young father, a man who once wanted to be a fine artist, who sought work in commercial animation to provide for his wife and son, a man whose troubles deepened when fellow animators bullied him into participating in a long strike. History is the context out of which fiction grows. Fiction is the examination of the human heart as individual characters move through scenes that test “or perhaps change” their souls. History is just the backdrop. Though a page novel has the luxury of easing into the drama, Steinbeck-style, with a lengthy description of place, short stories need to find ways to establish setting quickly, often on the same page that they introduce character and conflict. Imagine five or six city blocks could lift, with a bump, and float away. The impression of the foot-long Hindenburg gives on the ground is that of an airship built by giants and excessive even to their purposes. The fabric hull and mainframe curve upward sixteen stories high. After this, the story is on to character development, immediately introducing the two lovers: The clouds below stand by and dissipate. Like most writers, Shepard knows that a short story needs to focus in on character, plot and conflict early in its development, likely on the first page “even when a writer is also enamored by his or her research. Historical fiction never comes quickly. I first had the idea to write these stories in . At that time I thought that, with work, I could finish them in a couple years, maybe three. In , to better teach myself about this world, I decided that I would write some nonfiction articles about the history of animation, articles that eventually gave rise to one nonfiction book, with a second on the way. Five years later, I finally had enough information to write the stories I wanted to write. I published another book of fiction; I published three textbooks; I edited a few anthologies. But I knew this: I wanted my

animation stories to ring true, both in their historical and character details. This seemed particularly important in less-popular and more artful genres, such as the short story. The meticulously researched short story is a relatively new form, a growing trend. Often, authors see their efforts in this field as a large gesture toward art, one that occasionally involves spectacle — a means by which they say: I will take you, my audience, to a miraculous world, but to do this, you will need to agree to my terms, that the drama will be tied to sentences, that characters will be defined in words and the wonders will exist in the traditional way, with short stories that muscle across the page. His short story collection, *Newsworld*, won the Drue Heinz Literature Prize, and he is the co-author of *Behind the Short Story*, a creative writing textbook.

A free repository of fine, historical fiction short stories. Find titles and authors from all over the world. Updated weekly.

Read "Walter Mitty" 2, words 2. She overhears some remarks that upset her routine. Read "Miss Brill" 2, words 3. Read "Luck" 1, words This verdict was a great surprise to me. If its subject had been Napoleon, or Socrates, or Solomon, my astonishment could not have been greater. Two things I was well aware of: Therefore I knew, beyond doubt or question, that the world was mistaken about this hero: So I meant to find out, at a convenient moment, how the Reverend, all solitary and alone, had discovered the secret. The merchant sells another product at a much higher price to make up for it. Read "The Chaser" 1, words 5. Read "Snow" words 6. His family waits for him on the front porch, eager to know if the house will be lost. Read "Home" words This story has a bit of a twist ending. It packs a great deal of meaning into a few words and would allow for a lot of discussions. Read "Yours" words This story deals with friendship, identity, and Hispanic culture. He tries to figure out what to do. Read "Grace Period" scroll down to exercise 2J; words After looking around, she takes a dreamlike walk. He is captured and has a physical transformation inflicted upon him as a prerequisite to meeting the queen. This story can be read as an allegory for the experiences of Chinese immigrants in America. It could also represent the treatment of Chinese women or women in general at different times. Read "On Discovery" words When he speaks to Zebras in their own language, they are stunned; the cat takes the opportunity to tie up the zebras and kill them. This short fable illustrates the function of the storyteller. Read "The Zebra Storyteller" words There are many paintings with an accompanying book that describes them. The narrator focuses on a painting of a young woman and looks up the story of when she modeled for the portrait. Read "Oval Portrait" 1, words The Chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It rains and hails too much, ruining the crop, prompting Lencho to write a letter. This story has a humorous ending. Read "A Letter to God" 1, words She quickly enters the show window, removes the mannequin, and strikes its pose. Read "The Pose" 1, words Peretz Early every Friday morning, rabbi Nemirov vanishes. His followers wonder where he goes and what he does. One of them decides to find out for sure. Read "If Not Higher" 1, words He likes to make small connections with his charges and ask about their families. His daughter gets left behind, but is rescued at the last minute by a young sailor. Read "The Blue Jar" 1, words The man is comfortable with books and writing, but there is distance between him and his wife. My father was a workman, a house painter. He did not rise in the world as I have done. I worked my way through college and became an historian. We own this house in which I sit. This is my room in which I work. Already I have written three histories of peoples. I have told how states were formed and battles fought. You may see my books standing straight up on the shelves of libraries. They stand up like sentries. She tries to choose gifts with more care. Nilson feels a bit peculiar. He takes a walk in the nearby gardens. He sees his neighbor, which makes him feel awkward because they have never spoken. Read "The Japanese Quince" 1, words The couple seated by her start asking about her background. Bill finds her conversation simplistic; she refuses to argue anything. Lots of people come by to get the details, asking him if it was an accident. He keeps saying his daughter was hungry, and she had been a lot lately. Read "Daughter" 1, words His wife starts talking about being out of milk, and of a theater tour in New York. He talks about frying up some cattails and other things they can do where they are. Read "Blackberries" words She learns some English words, eventually becoming aware of the communist threat. Read "Snow" words It is about how school was in the old days. He and Margie talk about how different school used to be with human teachers. Read "The Fun They Had" 1, words This means a lot to the engineer. Read "The Far and the Near" 1, words Read "The Trout" He expects the thief to return, so he prepares a surprise. Read "Ruthless" 1, words Outside, the woods lay in clear October sunlight: Inside, a man smiled grimly as he turned from the bathroom cabinet, entered the primitive living

room of his mountain camp, and crossed to a closet set in the pine wall. Somerset Maugham A servant meets Death in a Baghdad marketplace and flees from him. Read "The Appointment in Samarra" words Ross Ivan is known in his village as a timid, fearful man. One night he is challenged to cross the cemetery. Read "Cemetery Path" words Valgardson Moved by childhood memories, a man leaves his own affluent neighborhood and goes exploring. He ends up in a seedy area. Read "Identities" 1, words As she starts to head home she makes a shocking discovery. Read "The Flowers" words Read "The Key Game" words Read "My Name" words In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. It is the Mexican records my father plays on Sunday mornings when he is shaving, song like sobbing. These short stories contain plenty of discussion points as well, and they are a great way to introduce different styles of writing.

Chapter 3 : Short Stories for Middle and High School Students to Read Online | Owlcation

I don't have an opinion about contemporary fiction becoming historical fiction, but I'd like to point out that by your own definition the Anne of Green Gable series is historical fiction. L.M. Montgomery wrote the early books based on her childhood and thus set them a couple of decades earlier.

Short Medieval Stories for Kids Your child will learn about the history of Savannah, as the author weaves it into the story. It has mainly four and five star reviews on Amazon and Good Reads. The book is aimed at ages 12 and up, but older readers may find it a bit juvenile. However, some adults even enjoyed this book. Robin Hood Robin Hood is a classic fictional story about a band of merry men who rob from the rich to give to the poor. The book offers a look at historical figures such as King Richard the Lionheart, and a general look at life in England during the 15th or 16th century. The legend of Robin Hood has been retold by different authors. This version is written by Paul Creswick in and rates four and a half stars on Amazon and four stars on Barnes and Noble. Children may recognize this story from the Disney movie by the same name. The book is aimed at ages 12 and up but serves as an excellent story to read as a family. The book rates an average of four stars on Barnes and Noble and four stars on Google. The story is about a young man who leaves home, encounters the three musketeers and has some amazing adventures as he travels the French countryside on his way to Paris. The book rates four out of five stars on Google Play with readers commenting on the adventurous nature of the book and that it provides romance, fighting and drama all rolled into one. Scholastic estimates the reading level for this book to be that of an eighth grader, so this book is best for middle school and early high school. This book, like The Three Musketeers above, was initially published in a serial format, which was a popular format for magazines and newspapers of the time. The book talks about the cholera epidemic in India and gives a view of what it was like to live in the English countryside during that time. The book is aimed at ages 9 to Be warned that the protagonist, Mary Lennox, is a spoiled child. Good Reads members give the book 4. Timewrecked Timewrecked is a free fiction story written by Karen Sandler. Fortunately Kevin goes back in time years and befriends a girl named Sarah who needs his help. He solves the mystery before coming back to the present. The book is for preteens from about 9 to 12 years of age, but older students will enjoy it, too. It has a five-star rating on Amazon. A few original illustrations are included. It mixes real historical figures with a few fictional ones. The book is appropriate for ages 6 to 9. While there are not yet any reviews of this book available, it is a unique story that will help your child understand Middle East history a bit. The Aeneid The Aeneid by Virgil is an epic poem. However, an epic poem of the time of Virgil was the length of a short novel and has a plot similar with a beginning, middle and end. It was written between 29 and 19 BC. It is the legend of Aeneas who was a Trojan. He traveled from Troy to Italy. Some of the history mentioned includes the Trojan horse and the burning of Rome. The book is for upper level secondary students in 11th or 12th grade because the language can be challenging to read, even translated. The book has a rating of four out of five stars on Google. The book is set in the s in New Zealand. The story follows a young boy living in a timber mill town. The reading audience for this story is young children 6 to 9 years old. No reviews were available for this story, but it reads easily and is packed with excellent historical information. Henty is known for writing fictional stories based on historical fact. This is the tale of a young prince who becomes a slave when the Egyptians overtake his people. Later, he kills a sacred cat and is forced to flee. Takes place around BC Location is ancient Egypt Christian themes are present The book is best suited for ages 9 to The books has four out of five stars on Amazon. Free Historical Fiction Fiction books that also delve into history help children learn about a specific time and place in a fun way. Information learned while enjoying a good story is more likely to be retained than information lectured at a child. Plus, these books are fun to read. Was this page useful?

Chapter 4 : Historical Fiction Worksheets - Printable Worksheets

Fiction/Novels - This is an assortment of longer works of fiction traditionally read by students at the junior and senior high school level. Historical Documents - This assortment features shorter printable historical documents, a great tool for constructing DBQs and having students work with primary sources.

Fiction writing prompts - creative writing ideas with a focus on: This e-mail contains two lies. Why did the character tell them? Figure all this stuff out. If you want, fill out a character profile. What happens at the meeting? Then think of a situation in which these two sides of your character would be in direct conflict with each other. Something happens that makes your character realize this. What does your character do about it? This belief may be based on religion, on something he learned from his parents, or on his own experience. Decide what this belief is and where it came from. In your story, something happens to the character that seems incompatible with this belief. How does your character react? Your character wants to help Stacy, but all of her options seem terrifying: What does she do? Then something happens that reminds him of the plans he had when he was younger, to become an actor and live a creative life without ties of any kind. What happens to make him remember this? What does he do? Write about any of the following characters: A woman who is constantly calling the police on her noisy neighbors, not because the noise bothers her but because she enjoys the fight. A woman who wants to be a singer but has no talent. An aerobics instructor who develops an addiction to junk food that is making her fat and threatening her job. A very handsome guy who is sick of being admired only for his looks. Next steps The creative writing ideas on this page are just the tip of the iceberg. Thanks so much for the great courses. Thank you for offering a basic, no nonsense basic poetry course at a reasonable price. I have learnt so much. I am sure I will go back frequently to review them for reference during many of my future writing projects. I look forward to any more courses you run. This course is amazing. The course is great. You are always looking forward to the next lesson like a good novel!!! Everything was included, possibly more than college courses can offer. Being able to post the answers on WordPress is exciting. I had not done that before taking your writing class. I plan to take another of your e-mail class, either the 8-week descriptive or the new poetry class. It was of good value to me as it got me started thinking more deeply about my characters. I would recommend the course to anyone.

Chapter 5 : Eight rules for writing historical short stories - The Writer

Historical fiction makes the past come alive through fascinating characters and stories. Teach your elementary schooler about history with these recommended titles. Learning about history isn't just about memorizing names, dates, and places.

Chapter 6 : Historical Fiction Questions for Tests and Worksheets

I entered a couple of my short stories in writing contests. MALL MAGIC won a prize from Children's Writer in their contest for YA (Young Adult) Fiction in ONE YEAR AFTER won a prize in Children's Writer's Historical Fiction contest in

Chapter 7 : One-Page Fiction Reading/Thinking Passages Aligned with Core Priorities

Historical Fiction. Showing top 8 worksheets in the category - Historical Fiction. Some of the worksheets displayed are 15 ready to use work to use with almost any, Comprehension strategies for reading historical fiction, Introduction to historical fiction 3, Work, Hooch student work the roaring 20s the history in, Reading unit of study, Historical fiction characteristics, Literary passages.

Chapter 8 : Short Stories for Children

DOWNLOAD PDF ELEMENTARY HISTORICAL FICTION SHORT STORIES

I am looking for a short historical fiction selection to read to my middle school students who are completing a Historical Fiction Unit. 40 Excellent Short.

Chapter 9 : Free Printable Texts - Fiction, Nonfiction, Poetry, Historical Documents

An easy bridge shaped word search and an easy word unscramble based on words found in the text of the short fiction, "Do You See the Brooklyn Bridge?" Kate's Birthday (elementary)' Fiction Use this 'Fiction: Kate's Birthday (elementary)' printable worksheet in the classroom or at home.